

The Gramophone Shop, Inc.

Record Supplement

for

September, 1944

EIGHTEEN EAST FORTY-EIGHTH STREET

18 EAST 48th STREET

NEW YORK 17, N. Y.

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone
Shop Record Supplement

AS	L'Anthologie Sonore	G	Gramophone (HMV)
B	Brunswick	GT	Gamut
BA	Bost	K	Keynote
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
		V	Victor
		VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

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Complete 1944 Columbia Catalogue 25c

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THE GRAMOPHONE SHOP, Inc.

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*The World's Best Recorded Music
The Finest in Musical Reproduction*

18 EAST 48TH STREET

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290 PARK AVENUE

NEW YORK CITY



Dealers in Imported and Domestic Recordings, Gramophones and Combination Instruments, and Accessories. Editors of **THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC**. Sole American Representatives of **L'ANTHOLOGIE SONORE** and **LA BOITE A MUSIQUE**.

Vol. VII *Record Supplement for September, 1944*

No. 9

BACH (JOHANN SEBASTIAN)

BACH: Double Concerto in D minor. Yehudi Menuhin and George Enesco (violins) and an orchestra conducted by Pierre Monteux. Two 12" records (4 sides) in Set VM-932†; price complete with album \$2.62.

The famous reading of the Bach *Double Concerto in D minor* has been reissued on Victor records in an attractive album. Originally released domestically many years ago (V-7732/3) these records have been in great demand, so Victor has placed them in an album, and also made them available in drop-automatic sequence for the first time. Although not the most recent recordings, these discs stand the test of time well, as do most of the releases of the middle 1930s. It is to be hoped that Victor will continue this practice of reissuing sets which have become recorded classics.

BACH-MITROPOULOS: Fantasia and Fugue in G minor (Peters Vol. II, No. 4) (The "Great" G minor) (3 sides) & **BACH-BOESSENROTH:** Wir Glauben All' en einen Gott (Peters Vol. VII, No. 60) (The "Giant" Fugue (1 side). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Two 12" records in Set CX-244†; price complete with album \$2.63.

Not received by our press deadline. To be reviewed in a forthcoming issue.

BACH-STOKOWSKI: Fugue in G minor (Peters Vol. IV, No. 5) (The "Little" G minor) & **STILL (WILLIAM GRANT):** Afro-American Symphony-Scherzo only. All-American Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. C-11992D; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

BACH-RACHMANINOFF: Partita No. 3 in E major for unaccompanied violin. Sergei Rachmaninoff (piano). 12" record (2 sides), No. V-11-8607; price \$1.05.

Sergei Rachmaninoff plays his own arrangement of three movements from the *Third Partita for unaccompanied violin by Bach*. The movements are: I. *Preludio*, III. *Gavotte & Rondo*, VII. *Giga*. The transcription is in good taste and is played with a fine sense of style. Rachmaninoff was noted for his Bach playing, so it is fortunate that we have this record, even if it is a transcription. The recording is first rate. There are also available orchestral versions of the *Preludio*, one in a transcription by Stokowski and the All-American Orchestra (C-11983D) and another in a transcription by Lucien Cailliet, played by the Philadelphia Orchestra under the direction of Eugene Ormandy (V-14973). In addition, Fritz Kreisler's arrangement of the *Gavotte* is available on V-10-1022; price \$.79.

BUZZI-PECCIA (ARTURO)

BUZZI-PECCIA: *Serenata Gelata* (Frozen Serenade) & *Mamma mia che vo' sape'* (Neopolitan Song) & **FILIPPI:** *El ti* (Let's be informal). **Salvatore Baccaloni** (bass in Italian) and **Pietro Cimara** (piano). 12" record (2 sides), No. C-71609D; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

CORELLI (ARCANGELO)

CORELLI: *Sonata in F for organ and strings*. **E. Power Biggs** (organ) and **Arthur Fiedler's Sinfonietta**. 10" record (2 sides), No. V-10-1105; price \$.79.

This charming *Sonata for Strings and Organ*, Op. 1, No. 1, is one of a group published in Rome in 1683 and was intended for church or sacred performance. The sonatas in this opus form quartets for four instruments, first and second violins, violoncello and an instrument of harmony, which in the sacred or church pieces is an organ.

The string orchestra is clearly recorded as is the organ, each voice of the strings being clearly defined. Mr. Biggs and Victor deserve a vote of praise for releasing a work of this caliber, for Corelli's sonatas contain much lovely music.

The movements are marked *Grave*, *Allegro*, *Adagio*, *Allegro*.

FERNANDEZ (OSCAR LORENZO)

FERNANDEZ: *Batuque*, & **HOWE:** *Stars*. National Symphony Orchestra conducted by **Hans Kindler**. 12" record (2 sides), No. V-11-8608; price \$1.05.

Oscar Lorenzo Fernandez is a popular contemporary Brazilian composer who has written music in almost all forms—opera, ballet, symphony and chamber music. The selection here recorded was written in 1938 for a contest held by the California Music Society. It is a dance piece, the savage, primitive rhythms coming from African sources.

In complete contrast, the selection on the reverse side is written in an impressionistic style similar to the works of Debussy or Ravel. Miss Howe says of her composition, "*Stars* is a miniature tone poem inspired by the gradually overwhelming effect of the dome of a starry night, its peace, beauty and space. A crashing sense of

great rhythms is felt, and then the emergence once more into the all-embracing peace and space."

A previous recording by the Maganini Chamber Orchestra conducted by Quinto Maganini (NMQR-1514) has been discontinued.

Miss Howe lives in Washington, D. C. and is a leading influence in the musical life of that city. She has written music for orchestra, chorus, chamber music combinations and for two pianos, but is perhaps best known for her skillful arrangement for two pianos of *Sheep May Safely Graze* from Bach's *Birthday Cantata*.

The National Symphony Orchestra plays these two contrasted selections with fine style, and the orchestra has been realistically recorded.

HANDEL (GEORGE FREDERIC)

HANDEL: *The Messiah—Pastoral Symphony* & **MOZART:** *Le Nozze di Figaro—Overture*. A Symphony and the London Philharmonic Orchestra conducted by **Sir Thomas Beecham**. 12" record (2 sides), No. C-71606D; price \$1.05.

Neither of these recordings is new, for each was listed in a different coupling prior to this issue. However, the Handel selection has not been available domestically for some years, and the Mozart selection on the last side of the Brahms *Tragic Overture* (Set CX-85). The recording is first-rate throughout.

HOWE (MARY)

HOWE: *Stars*. See **FERNANDEZ:** *Batuque*.

MOZART (WOLFGANG AMADEUS)

MOZART: *Le Nozze di Figaro—Overture*. See **HANDEL:** *The Messiah*.

MOZART: *Le Nozze di Figaro—Act I: Se vuol ballare*. **Ezio Pinza** (bass in Italian) & *Die Zauberflöte—Act I: Bei Männern*. **Elizabeth Rethberg** and **Ezio Pinza** (soprano) and bass in German) with the Victor Symphony Orchestra conducted by **Bruno Reibold**. 10" record (2 sides) No. V-10-1104; price \$.79.

This single record supplements the album of Mozart Arias and Duets (Set VM-783; price complete with album \$3.15) by these two famous Metropolitan Opera artists. The voices emerge clearly from this studio recording, but the orchestra accompaniments are no more than routine, and are not full bodied. Aside from this reservation the record is recommended as a souvenir of Mr. Pinza's Figaro and Mme. Rethberg's once famous Pamina.

MOZART: Quartet No. 16 in E flat major, K. 428. Busch String Quartet. Four 12" records (8 sides) in Set CM-529†; price complete with album \$4.73.

The third of the six quartets dedicated to Haydn is again available. Previous recordings by the Pro Arte, the Amar-Hindemith, and the Prisca Quartets are either withdrawn or not available at the present time.

This quartet, composed in 1783, is a work of "infinite variety in a little frame." The first movement, *Allegro, ma non troppo*, foreshadows some of the writing in the late Beethoven quartets, particularly Opus 132. The cello writing is particularly noteworthy. The *Andante* has been discussed many times for its opening measures have a remarkable similarity to the opening of Wagner's *Tristan und Isolde*, and the same feeling of longing is present in both works. The last two movements, *Menuetto* and *Rondo*, clearly show their debt to Haydn, although they also show the stamp of Mozart's genius.

The playing and recording are typical of most of the Busch Quartet performances on records.

ROMBERG (SIGMUND)

ROMBERG: Once to Every Heart (from "Blossom Time") & **STRAUS:** The Song in My Heart (from "The Chocolate Soldier"). John Charles Thomas (baritone) and the Victor Concert Orchestra conducted by Frank Tours. 12" record (2 sides) No. V-11-8610; price \$1.05.

These two favorite songs should be welcome to John Charles Thomas' host of admirers. The lyrics in the Romberg selection are by Gus Kahn and in the Straus selection by Dorothy Thomas. The recording is adequate.

STRAUS (OSCAR)

STRAUS: The Song in My Heart. See ROMBERG: Once to Every Heart.

STRAUSS (JOHANN)

STRAUSS: *Frühlingsstimmen*. Op. 140 & **WEBER-DUBENSKY:** Waltz. Indianapolis Symphony Orchestra conducted by Fabian Sevitzky. 12" record (2 sides), No. V-11-8609; price \$1.05.

Some of the repeats are omitted in this fine version of the popular *Voices of Spring* Waltz, but it has been placed on one side of the record without an overly fast tempo. On the reverse side is a transcription of a delightful waltz by Carl Maria von Weber. The recording is full and resonant and the orchestra plays with zest.

VAUGHAN WILLIAMS (RALPH)

VAUGHAN WILLIAMS: Overture to "The Wasps" of Aristophanes. Hallé Orchestra conducted by Dr. Malcolm Sargent. 12" record (2 sides) No. C-71605; price \$1.05.

The Overture to "The Wasps" of Aristophanes was written in 1909 for an undergraduate production of the play given in November of that year, along with other incidental music for soloists, chorus and orchestra. Sixteen years later Vaughn Williams published an orchestral suite, including this overture, drawn from "The Wasps".

Mr. Edwin Evans, a friend of the British composer, has said that "though quite unpretentious, and unaffected by Hellenistic or any other kind of learning, it is possible that this playful music really does reflect something of the mental attitude of an average Athenian citizen when stimulated by the witty irreverence of the father of comedy. . . . The music has even a touch of innuendo. . . . That it is an outrageous anachronism is entirely in its favor. Imagine how dull the same subject could have been made by certain musicians possessing views or theories upon what is authentically Greek!"

Certainly the use of themes similar to British folk songs does seem a bit anachronistic but the result is a humorous, witty work, which has held a prominent place in the concert repertory of most of the major orchestras. In this recording the Hallé Orchestra of Manchester, England turns in a stirring performance. The orchestra is reproduced with amazing clarity and realism.

WAGNER (RICHARD)

WAGNER: *Tristan und Isolde*, Act III—Excerpts. Lauritz Melchior and Herbert Janssen (tenor and baritone in German) with the Orchestra of the Teatro Colón, Buenos Aires, conducted by Roberto Kinsky and the Columbia Orchestra conducted by Erich Leinsdorf. Five 12" records (10 sides) in Set CM-550†; price complete with album \$5.78.

After many years, Columbia has released a major operatic recording made in the New World. Eight of the sides in this colorful album were recorded in Buenos Aires, by the Orchestra of the Teatro Colón, the major opera house in that city, with Metropolitan Opera stars participating. The remaining sides were made in this country by the same soloists, but with the Columbia Opera Orchestra conducted by Erich Leinsdorf.

Aside from the omission of the Shepherd's piping (which is available on the complete *Prelude to Act III* by Felix Weingartner and the Paris Conservatory Orchestra on C-69803D) and the scene between Kurvenal and the Shepherd, the act is virtually complete through *Tristan's Death*. An anonymous soprano sings the few phrases of Isolde's greeting.

The following list of page references may help those who wish to note the cuts. The Schirmer Vocal Score was used.

- Side 1. Page 216, bar 1 to page 217, bar 5
- Side 2. Page 220, bar 21 to page 225, bar 16
- Side 3. Page 225, bar 16 to page 228, bar 26
- Side 4. Page 228, bar 27 to page 230, bar 2
then a cut of three and a half pages to
Page 223, bar 17 to page 239, bar 1
- Side 5. Page 239, bar 1 to bottom of page 245
- Side 6. Page 246, bar 1 to bar 9
then a cut of three pages to
Page 249, bar 6 to page 253, bar 9
- Side 7. Page 253, bar 9 to page 259, bar 20
- Side 8. Page 259, bar 21 to page 263, bar 19
- Side 9. Page 263, bar 19 to bottom of page 272
- Side 10. Page 273, bar 1 to page 277, bar 20

As one can see from this list there are but two cuts other than the one already noted, the one at the very beginning of the act, and these two others are of little importance.

The orchestra under the direction of Roberto Kinsky plays with great feeling for the opera, and the performance as a whole has tremendous drive and energy which is emphasized by the magnificent recording, which is of the high fidelity type, and should be played at full volume for the best results. Both Mr. Melchior and Mr. Janssen were in good voice during the recording sessions so the set may be called a completely satisfactory performance and recording, with the reservation that the two domestically recorded sides are not up to the amazingly high standards set by the engineers in Buenos Aires.

One may but hope that there are other recordings by this orchestra and conductor in the vaults of the Columbia Recording Company which may eventually be released.

WEBER (CARL MARIA VON)

WEBER: Waltz (arr. Dubensky). See STRAUSS: *Frühlingsstimmen*.

COLLECTIONS

FAMOUS OVERTURES

London Philharmonic Orchestra conducted by Sir Thomas Beecham. Four 12" records (8 sides) in Set CM-552; price complete with albums \$4.73.

Four records by Sir Thomas Beecham and the London Philharmonic Orchestra which have been in the Columbia catalogue have been reissued in an album which will be available for automatic machines. The overtures are:

- Mozart: *Don Giovanni*
- Mendelssohn: *The Hebrides*
- Nicolai: *The Merry Wives of Windsor*
- Berlioz: *Roman Carnival*

MUZIO OPERATIC ALBUM

Claudia Muzio (soprano in Italian) and an orchestra conducted by Lorenzo Molajoli. Four 12" records (8 sides) in Set CM-259; price complete with album \$4.73.

These famous recordings have been out of stock for several years, so the reissue by Columbia should be extra welcome. Recorded shortly before her early death in 1936, these souvenirs of the art of one of Italy's most popular singers are among the finest examples of Italian operatic singing. The recording is first-rate. The selections include:

- Bellini: *Norma—Casta Diva* (with chorus)
- Bellini: *La Sonnambula—Ah! Non Credea Mirarti*
- Boito: *Mefistofele—L'Altra Notte*
- Cilea: *L'Arlesiana—Esser Madre e un Inferno*
- Giordano: *Andrea Chenier—La Mamma Morta*
- Puccini: *La Boheme—Mi Chiamano Mimi*
- Verdi: *La Forza del Destino—Pace, Pace, Mio Dio*
- Verdi: *La Traviata—Addio del Passato*

DICTION

DOROTHY PARKER. *Selected Poems and Prose*.

Read by Ilka Chase. Two 12" records (4 sides) in Set VM-971; price complete with album \$2.62.

Included in this attractive album of selections from the works of Dorothy Parker are the following:

The Maid Servant at the Inn (From "Sunset Gun")
 Inventory (From "Enough Rope")
 The Second Oldest Story (From "Sunset Gun")
 Day Dreams
 The Burned Child (from "Enough Rope")
 The Little Old Lady in Lavender Silk (From
 "Death and Taxes and Other Poems")
 News Item (From "Enough Rope")
 Chant for Dark Hours (From "Enough Rope")
 Surprise (From "Sunset Gun")
 Resume (From "Enough Rope")
 The Thin Edge (From "Enough Rope")
 Tombstones in the Starlight (From "Death and
 Taxes and Other Poems")
 Two Volume Novel (From "Sunset Gun")
 Afternoon (From "Sunset Gun")
 Parable for a Certain Virgin (From "Sunset Gun")
 Sentiment (From "Here Lies")

Ilka Chase's expert reading helps no end to underline the variety of these works. Although a few of the poems have dated, most stand the test of time far better than one would expect, for many are little more witticisms.

JAMES JOYCE. *Anna Livia Plurabella* (from "Finnigan's Wake". Read by the Author. 12" Orthnological Institute Record (2 sides); price \$11.00.

A new supply of this unusual record is in stock. It should be of special interest since there has been a key to "Finnigan's Wake" published recently. Mr. Joyce's diction is as beautiful as music in this most famous section of the book.

POPULAR SETS

SPARKLING PIANO MELODIES. *Pauline Alpert* (piano). Four 10" records (8 sides) in Set MS-460; price complete with album \$2.62.

Dream of a Doll, Where or When, Hungarian Rhapsody No. 2, Toy Trumpet, Chopsticks, Sweet Sue, In a Country Garden, Parade of the Wooden Soldiers.

These modern arrangements of classics and interpretations of popular songs are played in these records by the popular Mutual Broadcasting Co. pianist, Pauline Alpert, who has been heard over the air so often during the past few years.

AUTHENTIC HILLBILLY BALLADS. "Red River" Dave McEnery (tenor), Esmerelda (soprano), and Dick Thomas with Frank Novak and the Sourwood Mountain Boys. Five 10" records (10 sides) in Set MC-60, price complete with album \$4.25.

The Convict and the Rose, The Red Caboose Behind the Train, I Wish I Had My First Wife Back, The Death of Floyd Collins, She'll Be Comin' Round the Mountain, Twenty-one Years, Seven Years with the Wrong Woman, The Altoona Train Wreck, Don't Make Me Go to Bed and I'll Be Good, On Top of Old Smoky. This collection of hillbilly ballads is well recorded, but should not be mistaken for folk songs of the type that John Jacob Niles sings on records.

FOLK SONGS. G. Marston Haddock (tenor) with Guitar, Lute and Cithern. Four 10" records (8 sides) in Set MC-55; price complete with album \$3.50.

Although this set is not new it is listed here as it is an extremely popular collection of folk melodies. The set has been discontinued, but there are a few copies in stock at the present time. Contained in the album are: 'Cos I Were Shy; The Derby Tup; Barbara Ellen; Edward, Edward (2 parts); Oh No, John; The Spring Song; Lilliburlero; The Hanging Tune; The Crocodile; The Sweet Nightengale.

CHILDREN'S RECORDS

Six Listen-Look Picture Books. Six 6" records; price complete \$2.10.

This collection of children's records contains six records, each devoted to a favorite story. An illustrated booklet with the text of the story is enclosed. The titles are: *Little Red Riding Hood; Cinderella; Myrtle the Turtle; Little Black Sambo; Three Little Pigs; Alice in Wonderland.*

Musical Radio Script and Record. 10" Musette record in an illustrated book; price \$1.25 each.

Each of these records is an album containing a play in the form of a radio script by Madge Tucker, known on the radio as "The Lady Next Door" and music by Molly Donaldson. The records are in the form of a radio play, with narration by Milton Cross and a cast from "Our Barn," a radio program on the National Broadcasting Company. These brightly decorated sets are highly recommended for children.

The titles are:

Christmas Eve in a Toy Shop
 Cinderella
 Gingerbread Boy
 Little Black Sambo
 Little Red Riding Hood
 Puss in Boots
 Sleeping Beauty

MARIAN ANDERSON ON RECORDS

After graduation from Southern High School in Philadelphia, Marian Anderson studied singing with Giuseppe Boghetti and in 1925 entered a competition for an appearance with the New York Philharmonic Orchestra at Lewisohn Stadium and won first place from 300 entrants. Presented with a scholarship for further study, she went to Europe in 1933. She travelled throughout the continent, the Soviet Union and South America, and it was not until December 30, 1935, did she return to give a New York recital.

Since that date she has gone from success to success, from concerts with major symphony orchestras to radio broadcasts. Further European tours and study added to her fame. During these tours she made many recordings, most of which have been released in this country. Many of her best records were collected in an album called *Great Songs of Faith*, a group of oratorio arias from the works of Bach, Handel and Mendelssohn. Her lieder records have been justly praised and her spirituals are considered classics.

THE ANDERSON RECORDINGS

BACH (JOHANN SEBASTIAN)

Komm süßer Tod & HANDEL: L'Allegro—Let me wander, not unseen ("Siciliana") (both in Ger.). With Kostl Vehanen (piano). 10" record, No. V-1939; price \$.79.

St. John's Passion—No. 58, Es ist vollbracht. See *Great Songs of Faith*.

BLAND (JAMES)

Carry Me Back to Old Virginny & FOSTER: My Old Kentucky Home. With the Victor Symphony Orchestra conducted by Charles O'Connell. 12" record, No. V-18314; price \$1.05.

BRAHMS (JOHANNES)

Alto Rhapsodie, Op. 53; Dein blaues Auge, Op. 59, No. 8; Der Schmied, Op. 19, No. 4; Immer leiser wird mein Schlummer, Op. 105. With the University of Pennsylvania Men's Glee Club and the Philadelphia Orchestra conducted by Eugene Ormandy. One 10" and two 12" records (6 sides) in Set VM-555; price complete with album \$3.41.

Gestille Sehnsucht, Op. 91, No. 1, & Geistliches Wiegenlied, Op. 91, No. 2. (Sung in Ger.) With William Primrose (viola) and Franz Rupp (piano). Two 12" records in Set VDM-882; price complete with album \$2.62.

Die Mainacht, Op. 43, No. 2 & SCHUMANN: Der Nussbaum, Op. 25, No. 3. (Sung in Ger.) With Kostl Vehanen (piano). 12" record, No. V-14610; price \$1.05.

FOSTER (STEPHEN)

My Old Kentucky Home. See BLAND: Carry Me Back to Old Virginny.

HANDEL (GEORGE FREDERIC)

L'Allegro—Let me wander, not unseen. See BACH: Komm, süßer Tod.

Messiah—No. 21, He shall feed his flock & No. 25, He is despised and rejected. See *Great Songs of Faith*.

MENDELSSOHN (FELIX)

Elijah—No. 31, O rest in the Lord. See *Great Songs of Faith*.

St. Paul—No. 13, And he journeyed & But the Lord is mindful of his own. See *Great Songs of Faith*.

PURCELL (HENRY)

Dido and Aeneas—Act III, When I am laid in earth. (Sung in English) & SCARLATTI (ALESSANDRO) Se Florindo è fedele (Sung in Italian). With Kostl Vehanen (piano). 12" record, No. V-17257; price \$1.05.

SAINT-SAENS (CAMILLE)

Samson et Delilah—Amour, viens aider ma faiblesse & Mon cœur s'ouvre à ta voix (Sung in English). With an orchestra conducted by Lawrence Collingwood. 12" record, No. V-18008; price \$1.05.

SCARLATTI (ALESSANDRO)

Se Florindo è fedele. See PURCELL: Dido and Aeneas—When I am laid in earth.

SCHUBERT (FRANZ)

Ave Maria & Aufenthalt (Sung in Ger.). With Kostl Vehanen (piano). 12" record, No. V-14210; price \$1.05.

Die Forelle, Op. 32 & Der Tod und das Mädchen, Op. 7, No. 3. (Sung in Ger.). With Kostl Vehanen (piano). 10" record, No. V-1862; price \$.79.

SCHUMANN (ROBERT)

Der Nussbaum. See **BRAHMS**: *Die Mainacht*.

SIBELIUS (JAN)

Come Away Death, Op. 60, No. 1 (Sung in English) & Finnish Folk Songs—*Sommernatt* (arr. Palmgren) and *Bergerette* (arr. Vehanen). Sung in Finnish). With Kosti Vehanen (piano). 10" record, No. V-1809; price \$.79.

SPIRITUALS

A City called Heaven (Hall Johnson); *Lord, I Can't Stay Away* (Roland Hayes); *Heaven, Heaven* (H. T. Burleigh). With Kosti Vehanen (piano). 12" record, No. V-8950; price \$1.05.

Deep River (arr. H. T. Burleigh); *Dere's No Hidin' Place Down Dere*; *Every Time I Feel de Spirit*. (arr. Lawrence Brown). With Kosti Vehanen (piano). 10" record, No. V-2032; price \$.79.

Go Down Moses (arr. H. T. Burleigh) & *My Soul's Been Anchored in the Lord* (arr. Price). With Kosti Vehanen (piano). 10" record, No. V-1799; price \$.79.

I Can't Stay Away (arr. Roland Hayes) & *Were You There* (arr. H. T. Burleigh). With Kosti Vehanen (piano). 10" record, No. V-1966; price \$.79.

I Don't Feel No-ways Tired (arr. H. T. Burleigh) & *Sometimes I Feel Like a Motherless Child* (arr. Lawrence Brown). With Kosti Vehanen (piano). 10" record, No. V-1982; price \$.79.

I Know the Lord Laid His Hands on Me & Trampin' (arr. Boatner). With Kosti Vehanen (piano). 10" record, No. V-1896; price \$.79.

Let Us Break Bread Together (arr. William Lawrence) & *Oh! What a Beautiful City* (arr. Boatner). With Franz Rupp (piano). 10" record, No. V-10-1040; price \$.79.

COLLECTION**GREAT SONGS OF FAITH**

BACH: *St. John's Passion*—No. 58, *Es ist vollbracht* (2 sides).

HANDEL: *The Messiah*—No. 21, *He shall feed his flock* (1 side) & No. 25, *He is despised and rejected* (1 side)

MENDELSSOHN: *Elijah*—No. 31, *O rest in the Lord* (1 side) & *St. Paul*—No. 13, *Recit.—And he journeyed & Arioso—But the Lord is mindful of His own* (1 side).

(Sung in English). With the Victor Symphony Orchestra conducted by Charles O'Connell. Three 12" records in Set VM-850; price complete with album \$3.67.

SECOND REVIEWS**CHOPIN (FREDERIC)**

CHOPIN: *Etudes*, Op. 10. Alfred Cortot (piano). Three 12" records (6 sides) in Set VM-398; price complete with album \$3.67.

Cortot's Chopin playing has been praised and condemned by many critics, but there are few who would not admit that his performance of the *Etudes*, Op. 10 is vigorous, healthy and unaffected. His tone may be a trifle hard in spots and he may not be able to negotiate the arpeggios in the first *Etude* as well as some other pianists, but the net result is still a great and compelling performance.

Op. 10 is a milestone in piano technique just as the composer's work as a whole marks a period in the period of aesthetics of piano playing. The etudes are indeed studies, but in addition, they are pieces of music of consummate beauty, which have served as a foundation for modern piano technique. The recording is all that could be desired.

COPLAND (AARON)

COPLAND: *El Salón México* (3 sides) & **STRAVINSKY**: *Song of the Volga Boatman* (Russian Folk Song Arrangement) (1 side). Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records in Set VDM-546; price complete with album \$2.62.

Beginning work on this composition in 1933, a year after a visit to Mexico, Mr. Copland completed *El Salón México* in 1936. Its first performance took place in Mexico City by the Orquesta Sinfonica de Mexico under the direction of Carlos Chavez. Shortly after, it was introduced to American audiences by the N.B.C. Symphony Orchestra under Sir Adrian Boult who also introduced it successfully to English audiences. Some months later it was played with great success by the artists who made this recording.

The piece derives its name from a popular ballroom in Mexico City. The brashness and down-to-earth quality is admirably expressed in the music. There are "hot" trumpet passages and other devices employed in jazz music. Many of the themes are folk songs drawn from

Frances Toor's *Cancionero Mexicano* and Ruben M. Campos' *El Folklore y la Musica Mexicana*. Some of the themes used are *El Mosca*, *El Palo Verde*, *La Jesusita*, and *La Paloma Azul*.

The recording is still incredible for the Boston Symphony has been recorded with utmost fidelity, and the brilliant orchestration emphasized this fact. All in all, one of the highest fidelity records in the catalogues.

On the reverse side is an unusual arrangement of the Russian Folk song, *The Song of the Volga Boatman*, scored for woodwinds.

While the Russian Ballet was giving concerts in Rome in 1917 it was deemed advisable to play the Russian National Anthem, so Diaghilev commissioned Stravinsky to orchestrate a Russian folk song. *The Song of the Volga Boatman* was decided upon, so Stravinsky spent one entire night working on the orchestration. It met with great success.

The set is available in drop-automatic sequence only.

DEBUSSY (CLAUDE)

DEBUSSY: Préludes, Book I (11 sides) & Estampes—No. 3. Jardins sous la pluie (1 side). Walter Giese-king (piano). Six 10" records in Set CM-352; price complete with album \$5.25.

- No. 1. Danseuses de Delphes
- No. 2. Voiles
- No. 3. Le vent dans la pluie
- No. 4. Les sons et les parfums tournent dans l'air du soir
- No. 5. Les collines d'Anacapri
- No. 6. Des pas sur la neige
- No. 7. Ce qu'a vu le vent d'ouest
- No. 8. La fille aux cheveux de lin
- No. 9. Le sérénade interrompue
- No. 11. Le danse de Puck
- No. 12. Minstrels

NOTE: The set does not include *Prélude No. 10, La cathédrale engloutie*, issued singly on a 10" record, C-17077D, (2 sides), price \$.79. However, an empty pocket is provided in the album for this additional record.

DEBUSSY: Preludes, Book II. Walter Giese-king (piano). Six 10" records (12 sides) in Set CM-382; price complete with album \$5.25.

- No. 1. Brouillards
- No. 2. Feuilles mortes
- No. 3. La puerta del vino
- No. 4. "Les fées sont d'exquises danseuses"
- No. 5. Bruyères
- No. 6. "General Lavine"—Eccentric
- No. 7. La terrasse des audiences du clair de lune

No. 8. Ondine

No. 9. Hommage a S. Pickwick, Esq., P.P.M.P.C.

No. 10. Canope

No. 11. Les tierces alternés

No. 12. Feux d'artifice

Composed between 1910 and 1913, these aquatints in tone are products of that period late in Debussy's life in which he devoted himself entirely to composition. There is a feeling of constant striving for perfection in some of the works written during these years. Many of the preludes are frankly experimental and musically uneven, but nonetheless interesting. The tonal effects are worked out to convey the utmost in musical subtlety and nuance rather than the big sonorities. Walter Giese-king is ideally suited to play works of this type, for he seems to understand the various shades of meaning and is able to convey them through the medium of the piano. Many of the more hackneyed Preludes emerge as new pieces under the hand of this master of modern French music. The recording is better than average, although there is a slight brittleness in the upper register. However, they are the only available recordings of the complete Preludes, so should be investigated by all those who like the piano music of this great master.

DONIZETTI (GAETANO)

DONIZETTI: La Favorita—Splendon più belle & VERDI (GIUSEPPE): Ernani—Infelice, e tuo credevi. Ezio Pinza (bass in Italian) with the Metropolitan Opera Orchestra and Chorus conducted by Giuto Setti. 12" record (2 sides) No. V-7552; price \$1.05.

Mr. Pinza's recordings of Italian operatic arias are unusually fine, and this record is no exception. The splendid singing and recording of the Donizetti selection is not likely to be equalled for some time, even though it is not of the latest variety. The magnificent choral passages are sung with deep feeling by the Chorus of the Metropolitan Opera House. On the reverse side is a dramatic aria from one of Verdi's early scores. The music as well as the recording is first-rate. A new supply is on hand at the present time.

DONIZETTI: Lucia di Lammermoor. Complete recording in Italian. Soloists, Chorus and Orchestra of La Scala, Milan, conducted by Lorenzo Molajoli. Thirteen 12" records (26 sides) in Set C-MOP-20; price complete with albums \$14.70.

A new supply of this fine performance of *Lucia* is again in stock, in drop-automatic sequence. The cast is as follows.

Lord Enrico Ashton.....Enrico Molinari (baritone)
 Lucia.....Mercedes Capsir (soprano)
 Edgardo Ravenswood.....Enzo de Muro Lomanto (tenor)
 Lord Arturo Bucklaw.....Emilio Venturini (tenor)
 Raimondo Bidebent.....Salvatore Baccaloni (bass)
 Alisa.....Ida Mannarini (soprano)
 Normanno.....Emilio Venturini (tenor)

Lucia, probably Donizetti's most popular opera, was written during 1835 and first performed during the Autumn of that year at San Carlo, Naples. Most of the great lyric and coloratura sopranos of the past sang the role with varying success. The work itself is a series of beautiful arias, all perfectly distinct one from the other, separated by ensemble pieces of great dramatic possibilities. Unfortunately, conductors as a rule fail to see the inherent beauty and drama in a score of this type. They are too often content to use it as a vehicle for some singer, without much regard for the fragile beauty of the Mad Scene or the dramatic intensity of the Sextet, which can be hair raising if done by a conductor who feels that the score has a sufficient amount of drama, as well as lovely arias. The orchestration of the introduction to the last scene is as dramatic as anything in all opera, but how often does it sound dramatic in the opera house. Molajoli conducts the performance with a special eye on the dramatic possibilities, so it is a thoroughly satisfactory one from one point of view. The singers are all better than average, with Capsir and Molinari carrying off top honors. De Muro Lomanto is a capable tenor, who makes much of his fine music. It is to be regretted that the scene usually omitted in performance is not included here, for the storm music and the duet between Edgardo and Enrico are among Donizetti's most dramatic duets.

The recording, while not new, is still serviceable, for the many beauties of the score emerge on records better than in most performances in the opera house, and is available in drop-automatic sequence only.

ENESCO (GEORGE)

ENESCO: Rumanian Rhapsody No. 1 (3 sides) & REZNICEK (EMIL VON): Donna Diana—Overture (1 side). Chicago Symphony Orchestra conducted by Frederick Stock. Two 12" records in Set CX-203†; price complete with album \$2.63.

Since its first performance in London on August 29, 1911, this composition has maintained its place in the concert repertory. Enesco, who studied composition under Fauré and Massenet at the Paris Conservatory, makes clever use of folklike melodies from his native Rumania.

The Chicago Symphony Orchestra conducted by the late Frederick Stock gives a performance which is notable because it has none of the harshness that occasionally mars domestic recordings. The set is reissued in a decorated album.

On the last side of the set, there is a vivacious performance of the *Overture to Donna Diana*, an opera by the Austro-Bohemian composer Emil von Reznicek. The opera was first produced in Prague in 1894. The *Overture*, somewhat in the style of the *Overture to Smetana's The Bartered Bride*, is fresh and sprightly, and has received a performance to match.

FRIEDEMANN (CARL)

FRIEDEMANN: Slavonic Rhapsody, Op. 114. Symphony Orchestra conducted by Ainsley Murray. 12" imported record (2 sides), No. G-C2702; price \$2.10.

Bright, facile writing marks this composition, which is a potpourri of lively Slavonic melodies. This composition was recorded many times, but this is the only one still available. A few copies of this clear, resonant English recording are still in stock.

GRIEG (EDVARD)

GRIEG: Peer Gynt Suite No. 1, Op. 46. London Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records (4 sides) in Set CX-180†; price complete with album \$2.63.

Columbia has reissued the popular Beecham recording of Grieg's *Peer Gynt Suite No. 1* in a gaily decorated album. This composition has been justly popular since it appeared, for it is a colorful and masterly written score. The recording leaves nothing to be desired, as it matches perfectly the inspired reading of the conductor.

HANDEL (GEORGE FREDERIC)

HANDEL: Concerto No. 13 in F major for organ and orchestra ("The Cuckoo and the Nightingale"). E. Powrie Biggs (Baroque Organ of the Germanic Museum, Cambridge, Mass.) and Arthur Fiedler's Sinfonietta. Two 12" records (4 sides) in Set VM-733; price complete with album \$2.62.

The music for this lovely work, composed on April 2, 1739, was drawn from previous works, and arranged for organ and a small orchestra consisting of strings, oboes and bassoons. Written in five movements, *Larghetto*, *Allegro* ("The Cuckoo and the Nightingale"), *Adagio*, *Larghetto*, and *Allegro*, this work is expertly contrived to display the performer's virtuosity and musicianship. There can only be praise for the fine recording and musically satisfying performance. It is to be hoped that Victor will restore to the catalogue the other Handel Organ Concertos by this combination which have been withdrawn.

HANDEL: Water Music Suite (Arranged by Sir Hamilton Harty). London Philharmonic Orchestra conducted by Sir Hamilton Harty. Two 12" records (4 sides) in Set CMX-13; price complete with album \$2.63.

The legends and stories about the events surrounding this composition have been told many times so there is no need to repeat them here. It should be sufficient to say that from the original twenty-one movements, Sir Hamilton Harty selected six and orchestrated them in a form suitable for concert performances. His performance with the London Philharmonic Orchestra is really breathtaking, for the virtuosity of this orchestra has seldom been surpassed. The movements are: *Allegro*, *Air*, *Bourée*, *Hornpipe*, *Andante*, *Allegro deciso*.

The set is available in drop-automatic sequence only.

HAYDN (FRANZ JOSEPH)

HAYDN: Concerto in D major for cello and orchestra, Op. 101. Emanuel Feuermann and Symphony Orchestra conducted by Malcom Sargent. Four 12" records (8 sides) in Set CM-262†; price \$4.73.

Of the six Haydn cello concertos, this one, the third, written some time between 1780 and 1784, is the only one to hold its place in the cello repertory. There has been some doubt whether Haydn actually wrote this work or whether his friend and pupil Anton Kraft, to whom the work was allegedly dedicated actually wrote it himself. In any event it is a cheerful work, full of strength and good humor. The composer stressed the songlike characteristics of the instrument, and did not write passages just to show the soloist off.

A good balance has been maintained between the solo instrument and the orchestra. Mr. Feuermann's playing is all that could be desired, and the recording is sufficiently resonant. The accompanying orchestra responds well to the spirited conducting of Malcolm Sargent.

HAYDN: Concerto in F major for trumpet and orchestra—Andante and Rondo only. George Eskdale (trumpet) and Orchestra conducted by Walter Goehr. 12" record (2 sides), No. C-70106D; price \$1.05.

According to Grove's, Haydn wrote one concerto for trumpet (or *clarino*, a valveless instrument with a very high range) and orchestra. The second and last of the three movements of this work are recorded in this performance in an arrangement by Walter Goehr. Dating from 1796, this concerto is characteristically Haydn. Its broad flowing second movement is followed by a vivacious finale.

George Eskdale performs the difficult trumpet solo as if it were child's play. His tone is of consummate beauty as is the recording. The orchestra is reproduced with remarkable clarity and depth. This disc should be brought to the attention of all people who are looking for out-of-the-ordinary works on records.

MONTEVERDI (CLAUDIO)

MONTEVERDI: Madrigals and other selected works (arranged by Nadia Boulanger). Vocal and Instrumental Ensemble conducted by Nadia Boulanger. Five 12" records (10 sides) in Set VDM-496; price complete with album \$5.77.

Ardo e scopir, Chiome d'oro, Ecco mormorar l'onde, Hor ch'el ciel e la terra; Il ballo dell'ingrate; Lamento della Ninfa: Ohime, dov'è il mio ben; Zefiro torna; Lasciatemi morire.

Claudio Monteverdi (1567-1643) is the outstanding musical figure of the Italian Renaissance. The first important opera composer, he wrote in a variety of forms, particularly the madrigal, which he transformed considerably during his many years of composition. His mind was constantly alert to new innovations. Even today the daring harmonies and unexpected modulations continue to amaze listeners.

This collection has been popular since it first appeared some years ago, and justly so. Save for the use of the piano in place of the harpsichord or clavichord, this set is one of the outstanding recreations of music of the past. Mme. Boulanger's forceful conducting and skillful arrangements are mostly responsible, though the magnificent recording helps amazingly. There is a depth and resonance rare on records even today. The voices on the whole are more than adequate, with Doda Conrad's rich baritone standing out above the others who include Paul Derenne, Hugues Cuenod and the Comtesse Jean de Polignac.

The set is available in drop automatic sequence only.

MOZART (WOLFGANG AMADEUS)

MOZART: Quintet in A major for clarinet and strings, K.581. Simeon Bellison (clarinet) and the Roth String Quartet. Four 12" records (8 sides) in Set CMM-293; price complete with album \$4.73.

Composed during the latter half of 1789 at the request of Anton Stadler, an Austrian composer and friend of both Mozart and Haydn, this work is of major importance, as it is the first of its kind. The combination of clarinet and strings has been used successfully by few other composers, its only serious rival being the Brahms' *Quintet in B minor*.

The clarinet, an instrument close to Mozart's heart, blends well with the strings. Abounding with melodies, this composition is given a fine performance by Mr. Bellison and the Roth Quartet, who play with a good sense of style. Neither stiff nor completely romantic, their playing seems to suit the requirements of the music. The recording is clean and bright, with an excellent balance between the instruments.

Available in drop automatic sequence only.

MOZART: Sinfonia Concertante in E flat, K.364. Albert Spaulding (violin) and William Primrose (viola) and the New Friends of Music Orchestra conducted by Fritz Stiedry. (7 sides) & **HANDEL: Sonata in E major, Op. 2, No. 8—Adagio only.** Albert Spaulding (violin) and André Benoist (piano) (1 side). Four 12" records in Set VDM-838; price complete with album \$4.72.

Dating from 1779, this composition is one of Mozart's major works, for it has a distinctive style, and the second movement is among his most profound utterances. There is a somber coloration throughout this movement.

The performance by Mr. Spaulding and Mr. Primrose is well recorded, and the playing is clean and spirited, although one might desire a more robust tone from the violin. The only other recording is a rather pedestrian performance which has antiquated recording, so this recording is definitely the one to obtain, despite a few minor reservations. The recording is up to modern standards and Mr. Stiedry conducts the orchestra in a vigorous performance.

MOZART: Symphony No. 40 in G minor, K.550. London Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records (6 sides) in Set CM-316†; price complete with album \$3.68.

The London Philharmonic, Beecham and Mozart. No more need be said, save that performance is up to the high standard set by this orchestra's series of Mozart's Symphonies. Recording and performance are indeed perfection. The first version (without clarinets) is used in the recording.

RIMSKY-KORSAKOV (NIKOLAI)

RIMSKY-KORSAKOV: Scheherazade—Symphonic Suite, Op. 35. Cleveland Symphony Orchestra conducted by Artur Rodzinsky. Five 12" records (10 sides) in Set CM-398†; price complete with album \$5.78.

Another reissue in a decorated album, this performance is impressively recorded and the orchestra plays with amazing virtuosity. Based on the Tales from the Thousand and One Nights, this work was first performed under the composer's direction in 1889, and has maintained a prominent place in the concert repertory ever since.

SCHUMANN (ROBERT)

SCHUMANN: Dichterliebe, Op. 48. Lotte Lehmann (soprano in German) and Bruno Walter (piano). Two 10" and two 12" records (8 sides) in Set CM-486; price complete with album \$4.20.

The titles of the sixteen songs are:
— Im wunderschönen Monat Mai

Aus meinen Thränen spriessen
Die Rose, die Lilie
Wenn ich in deine Augen seh'
Ich will meine Seele
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wussten's die Blumen
Das ist ein Flöten und Geigen
Hör ich das Liedchen klingen
Ein Jungling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich habe im Traum geweint
Allnächtlich im Traume
Aus alten Märchen winkt es
Die alten, bösen Lieder

Written in 1840, a year notable for the number of songs produced, this cycle of songs with texts by the poet Heine has been among Schumann's most popular compositions. Some of the individual songs have practically become folk songs, so familiar are they. Mme. Lehmann's performance has become widely known for its intensity and momentum. She is accompanied at the piano by Bruno Walter. The recording, while overamplified, is still serviceable, and may be praised as a souvenir of Mme. Lehmann's artistry.

STRAVINSKY (IGOR)

STRAVINSKY: L'Histoire du Soldat Suite. Instrumental Septet conducted by the Composer. Three 12" records (6 sides) in Set CM-184; price complete with album \$3.68.

C. F. Ramuz' setting of a Russian folk tale of a soldier, his violin and the Devil was set to music by Stravinsky and first performed at Lausanne on September 28, 1918. At the time, the composer felt that the day of the large theatres was past, so he created a work scaled to smaller dimensions. Taking an orchestra of seven pieces, he was able to approximate the range of the full orchestra on a small scale. A violin and a double bass made up the string group, a trumpet and a trombone the brasses and a clarinet and bassoon the woodwinds with assorted percussion. In the original performance there were dancers and a narrator. In this suite most of the numbers are used, although there are a few omissions and the original order has been changed somewhat. The performance conducted by the composer may be considered authentic. The recording is still more than adequate. The music is a bit hard to take at first, but the sense of frustration and uneasiness is conveyed very well. The recording is available in manual sequence only.

STRAVINSKY: Les Noces. Kate Winter (soprano), Linda Seymour (alto), Parry Jones (tenor), Roy Henderson (baritone) and Chorus with percussion ensemble conducted by the Composer. Three 12" records (6 sides) in Set CM-204; price complete with album \$3.68.

Stravinsky's "cantata with dances" is once again in stock. Begun in 1914 and rewritten four times, it was presented in its final form at the Theatre de la Gaîté Lyrique on June 13, 1923, by the Russian Ballet under the direction of Diaghilev, to whom the work is dedicated. The text, sung in the recording in English, is derived from a series of popular Russian poems. There are four scenes: *The Tresses*, *At the Bridegroom's Home*, *The Bride's Departure*, *The Wedding Feast*.

There is an attempt in this work to reproduce an emotional reaction similar to that in the text by means of the music. The primitive rhythms and chants do conjure up emotions similar to those at a primitive wedding ceremony.

The scoring is for four pianos, an orchestra of 17 percussion instruments, four soloists and a chorus. The pianists in the recording are Berkely Mason, the late Leslie Heward, Ernest Lush, C. E. Benbow. The recording is still resonant and full after many years. The set is available only in manual sequence.

STRAVINSKY: Symphonie des Psaumes. Alexis Vlassoff Chorus and Orchestre des Concerts Straram conducted by the Composer. Three 12" records (6 sides) in Set CM-162; price complete with album \$3.68.

"Composed for the glory of God and dedicated to the Boston Symphony Orchestra on the occasion of the fiftieth anniversary of its existence" this work had its world premiere in Brussels on December 13, 1930 by the Brussels Philharmonic Orchestra and six days later had its American premiere in Boston by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. These records were made by the composer at the rehearsals for the Paris premiere on February 24, 1931, so there is plenty of realism, as it is a concert hall performance. The orchestra plays with great clarity, so that all the voices in the great double fugue stand out distinctly. The chorus sings with fervor and is also clearly recorded.

The text is drawn from the Vulgate, and consists of Verses 13 and 14 from Psalm 39, Verses 1, 2, 3, and 4 from Psalm 40 and the entire Psalm 150.

This set is again in stock, but is limited to manual sequence.

TCHAIKOWSKY (PETER ILICH)

TCHAIKOWSKY: Concerto No. 1 in B flat minor for piano and orchestra. Egon Petri (piano) and the London Philharmonic Orchestra conducted by Walter Goehr. Four 12" records (8 sides) in Set CM-318‡; price complete with album \$4.73.

Columbia is reissuing this powerful recording in an illustrated album, so is being listed here. This perform-

ance has many fine features, the most obvious being the sincere and unwavering musicianship of the pianist, Egon Petri, whose solid tone has been admirably captured on these discs. A highly recommended performance of a major concerto.

TCHAIKOVSKY: Nutcracker Suite, Op. 71a. Chicago Symphony Orchestra conducted by Frederick Stock. Three 12" records (6 sides) in Set CM-395‡; price complete with album \$3.67.

Commissioned by the St. Petersburg Opera in 1891 to write a ballet based on the E. T. A. Hoffman story *The Nutcracker and the Mouse King*, Tchaikovsky composed a delightful ballet which is still performed occasionally in this country. From this ballet the composer drew a miniature overture, six characteristic dances and a waltz, which have been successful since they were arranged in this manner. The Suite is performed well by the Chicago Symphony Orchestra under the late Frederick Stock and the recording is up to the high standards set by this organization.

COLLECTION

SPANISH ALBUM, VOL. I. Madrid Symphony Orchestra conducted by Enrique Fernandez Arbós and the Orchestra of the Theatre Royal, Brussels, conducted by Maurice Bustin. Five 12" records (10 sides) in Set CM-146; price complete with album \$5.78.

De Falla: La Vida Breve—Dances 1 & 2
(1 side each)

Bretón: En La Alhambra (2 sides)

Bretón: Las Esceñas Andaluzas—Polo Gitano
(1 side)

Albéniz: Pepita Jiménez—Intermezzo (1 side)

Albéniz—arr. Arbos: Navarra (2 sides)

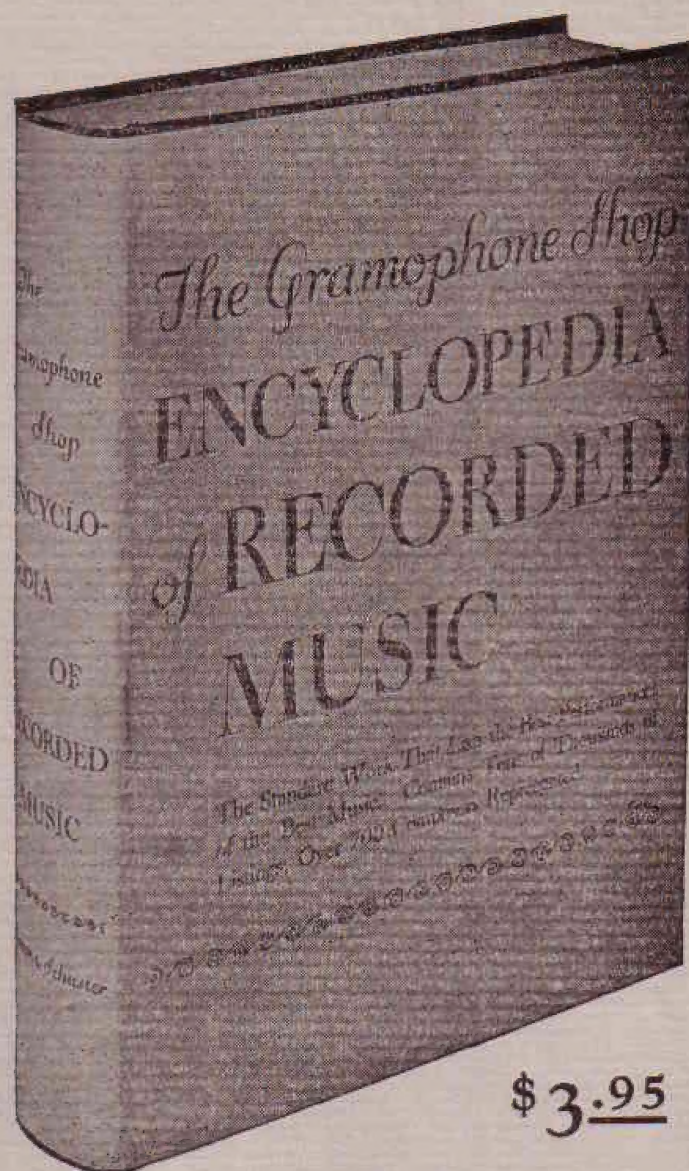
Turina: Danzas Fantásticas—Orgia & Ensueno
(1 side each)

Although not of the most recent variety, the recording in this album is adequate, especially since these are the only available recordings of most of these selections. Arbós' musicianship is evident throughout the album. Most of the music was written about the beginning of the century by some of the most famous of Spain's composers and are given authentic performances by the Madrid Symphony Orchestra.

Thomas Breton's fine tone poem *En la Alhambra* should be of special interest, as it attempts to evoke the sadness and romance of a bygone era in Spain's history. If all of Albeniz' opera *Pepita Jimenez* contains music as fine as the *Intermezzo*, it must be a major work.

A highly recommended album, a companion to Volume II, listed last month.

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